

SOTHEY, WILKINSON & HODGE,
13, WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF
ENGRAVINGS,
Modern Etchings & Drawings,
THE PROPERTY OF THE LATE
WILLIAM BELL SCOTT, ESQ.

Day of Sale.
THURSDAY, THE 14TH OF JULY.

1892.

CATALOGUE
OF
ENGRAVINGS,
Modern Etchings & Drawings,

THE PROPERTY OF THE LATE
WILLIAM BELL SCOTT, ESQ.

INCLUDING
FINE EXAMPLES OF THE WORKS OF
ALDEGREVER, ALTDORFER, H. S. BEHAM, ALBERT DURER, LUCAS VAN
LEYDEN, GEORGE PENCK, REMBRANDT, MARTIN SCHÖNGAUER, &c.

AND
Modern Etchings by Alma Tadema, Ebershed, Sherborn
and Whistler;

ALSO
SEVERAL IMPORTANT OIL PAINTINGS AND DRAWINGS IN
WATER-COLOUR BY

WILLIAM BLAKE;
A highly Interesting Work by Walter Deverell;
Three Drawings by Dante Gabriel Rossetti;

AND SKETCHES FROM THE HANDS OF ALMA TADEMA, MACLISE, MILLAIS,
A. and S. SOLOMON, and others.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.
SOTHEY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On THURSDAY, the 14th day of JULY, 1892,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, LONG ACRE, W.C.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds, 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 5s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, Wellington Street, Strand, London.

MG 10/15/42
Gift of an anonymous donor
APR 30 1942

CATALOGUE

OF

ENGRAVINGS,

Modern Etchings and Drawings,

THE PROPERTY OF THE LATE

WILLIAM BELL SCOTT, ESQ.

MISCELLANEOUS.

LOT

- | | | | | |
|--|---|----|---|--|
| 1 Portrait of a Woman, after Da Vinci ; Ecce Homo, after Overbeck ; and 4 other Engravings and Photographs | 6 | | 1 | |
| 2 Battle of the Amazons, after Rubens ; the Massacre of the Innocents, after Lafrerii ; and 2 others | 4 | | 2 | |
| 3 A Series of 8 large Photographs, from a large fresco by Andrea Mantegna, <i>in a portfolio</i> | 8 | | 8 | |
| 4 Linton (W. J.) The Masters of Wood Engraving, LARGE PAPER, <i>printed for subscribers only, numerous coloured and other facsimiles, cloth folio. New Haven, Conn. 1889</i> | 5 | 17 | 6 | |
| * * Only 100 copies printed this size. | | | | |
| 5 Schongauer (Martin) Œuvre de, publié par Amand-Durand. Texte par Georges Duplessis, <i>numerous fine plates, half green morocco, t. e. g. uncut folio. Paris, 1881</i> | 6 | 15 | | |

EARLY ENGRAVINGS ON METAL.

AGOSTINO VENEZIANO.

- | | | | | |
|---|---|--|----|--|
| 6 The School of Baccio Bandinelli (B. 418), <i>the copy</i> | 1 | | 2 | |
| 7 A Witch going to the Sabbath (B. 426), <i>framed and glazed</i> | 1 | | 15 | |

HENRY ALDEGREVER.

- | | | | | |
|---|----|--|---|---|
| 8 The Procession at the Wedding (B. 160-171), <i>the complete set, fine</i> | 12 | | 5 | 5 |
|---|----|--|---|---|

HENRY ALDEGREVER.

- 9 Bathsheba and her Maid seen by King David (B. 37) 1

* * * From the Fountaine collection.

- 10 The Parable of Dives and Lazarus (B. 44-48), the complete set, *very fine* 5

* * * From the Fountaine collection.

ALBERT ALTDORFER.

- 11 The Virgin and Child in a landscape (B. 17) 1

- 12 St. Christopher (B. 19) 1

ANONYMOUS.

- 13 Emblematic subject "Spes Tribulatio invidia tolerantia, I. B. 1529," from a design by Pirckheimer (B. VIII, 30) 1

BACCIO BALDINI.

- 14 One of the Tarocchi Cards (*Musicha*, XXVI); and another of the same 2

NICHOLAS BEATRIZET.

- 15 The Combat of Reason and Love, after Bandinelli (B. 44) 1

BARTEL BEHAM.

- 16 The Miser and the Abortive Birth (B. 38), *second state* 1

- 17 The Three Skulls and the Child (B. 27) 1

* * * The first plate, afterwards re-engraved by H. S. Beham.

HANS SEBALD BEHAM.

- 18 A Mask (B. 231), *fine* 1

- 19 The Virgin seated and holding a pear in her left hand (B. 18) 1

* * * From the Dent collection.

- 20 Coat of Arms with a Cock (B. 256), *fine* 1

- 21 Cimon nourished by his daughter (B. 75), *fine* 1

- 22 Astrologia (B. 127); the Prodigal Son (B. 32, 33), *two prints only*; Village Wedding (B. 158) 4

Stevens.

b

Hoseda

Seppery

b

Lauener

Horse

Hoseda

Seppery

Ellis

Hoseda

Seppery

Ellis

Lauener

JACOB BINCK.

- | | | | |
|---|---|---|---|
| 23 The Witch striking the Devil (<i>B. 58</i>) | 1 | 2 | |
| * * From the Dent collection. | | | |
| 24 David with the head of Goliath (<i>B. 5</i>); and Judith (<i>B. 8</i>) | 2 | 2 | 2 |
| * * From the Fountaine collection. | | | |

HANS BROSAMER.

- | | | | |
|---|---|----|----|
| 25 Samson and Delilah (<i>B. 1</i>), <i>very fine</i> | 1 | 10 | 15 |
|---|---|----|----|

THEODORE DE BRY.

- | | | | |
|--|---|---|----|
| 26 Marriage of Isaac and Rebecca (<i>Le Blanc, 2</i>), <i>fine</i> | 1 | 2 | 12 |
| 27 The Fountain of Rejuvenescence (<i>Le Blanc, 20</i>), <i>from the large woodcut by Hans Sebald Beham, very fine</i> | 1 | 1 | 8 |

LUDOVICO CARRACCI.

- | | | | |
|---|---|---|----|
| 28 The Virgin with Angels; and two other prints | 3 | 1 | 14 |
|---|---|---|----|

ALAERT CLAESSEN.

- | | | | |
|---|---|--|--|
| 29 The Triumph of Bacchus (<i>Pass. 280</i>), <i>before the initials, very fine</i> | 3 | | |
| | 1 | | |

LUCAS CRANACH.

- | | | | |
|---|---|----|--|
| 30 The Penitence of Saint Chrysostom (<i>B. 1</i>), <i>very fine and rare</i> | 1 | 14 | |
| * * From the Dent collection. | | | |

ALBRECHT DÜRER.

- | | | | |
|---|---|----|----|
| 31 The Virgin crowned by two Angels (<i>B. 39</i>) | 1 | 7 | |
| 32 The Madonna by the Wall (<i>B. 40</i>), <i>fine</i> | 1 | 4 | 15 |
| 33 The Five Disciples of Jesus Christ (<i>B. 46-50</i>) | 5 | 2 | 10 |
| 34 The Rape of Amymone (<i>B. 71</i>) | 1 | 4 | |
| 35 Melancholia (<i>B. 74</i>), <i>very fine</i> | 1 | 37 | |
| 36 The Knight and Death (<i>B. 98</i>) | 1 | 21 | 10 |

JOHANNES DUVET OF LANGRES.

- | | | | |
|---|---|----|--|
| 37 The Marriage of Adam and Eve (<i>B. 1</i>), <i>fine and rare</i> | 1 | 19 | |
|---|---|----|--|

LEONARD GAULTIER.

- | | | | |
|--|---|--|---|
| 38 The Last Judgment, after Michael Angelo | 1 | | 5 |
|--|---|--|---|

WOLF HAMER.

- 39 St. James the Minor, copy from Schongauer (B. VI, 19) 1
 * * From the Fountaine collection.

DAVID HOPFER.

- 40 The Virgin Mary, St. Elizabeth and the Infant Jesus
 beneath a portico (B. 39), *before the number* 1
 41 A Man embracing a Woman (B. 70), *before the number* 1
 42 Three Witches belabouring the devil (B. 71), *before the*
number 1

LADENSPELDER VAN ESSEN.

- 43 Fortune seated upon a chariot, *rare* 1

LUCAS VAN LEYDEN.

- 44 Christ crowned with thorns (B. 69), *with large margin, very*
fine 1
 45 Christ presented to the people by Pilate (B. 71), *fine, but*
repaired at the back, very rare 1
 46 The Milk Maid (B. 158), *fine* 1
 47 Portrait of a young Man holding a skull (B. 174), *fine* 1

SIMON PASSE.

- 48 Gerard Mercator, the Geographer, the Imperial Arms and
 the Arms of Nassau, engraved as Nielli, *very fine* 3
 * * From the Fountaine collection.

GEORGE PENCZ.

- 49 Virgil suspended from a window in a basket (B. 87); and
 the Punishment of the Courtezan (B. 88), *very fine* 2
 50 Medea swearing Jason on the household Gods (B. 71) 1
 51 The Seven Acts of Mercy (B. 58-64) 7
 * * From the Fountaine Collection.

PIRANESI.

- 52 Two of the set of "Prisons," *one framed and glazed* 2

MARC ANTONIO RAIMONDI.

- 53 Amadeus, Austeritas, Amicitia, Amor, after Francia
(B. 355) 1 2 2

* * * From the Fontaine Collection.

REMBRANDT.

- 54 The Descent from the Cross (*Daulby*, 84), *framed and glazed* 1 6

MARTIN SCHONGAUER.

- 55 The fifth Foolish Virgin (B. 86) 1 2 4
56 The Death of the Virgin (B. 33), *rare* 1 6

VIRGIL SOLIS.

- 57 The Manner of Life of the Anabaptists of Munster, after
Aldegrevier (B. 265), *rare* 1 1

ÆNEAS VICO.

- 58 School of Baccio Bandinelli (B. 49), *first state* 1 2

WENCESLAUS D'OLMUTZ.

- 59 Christ eating the Last Supper with His Disciples (B. 16),
very rare 1 5 5

MICHAEL WOHLGEMUTH.

- 60 The Offerings of Love (*Bartsch*, under Marc Antonio,
650) 1 3 10

* * * The same subject as engraved by Albert Durer, and
Mr. Scott considers this the original print, of which
Durer's is a copy ; see his note upon the mount.

MARTIN ZAGEL (OR ZASINGER).

- 61 The Great Tournament (B. 14), *fine* 1 11 10

L. CORNELIUS ZOON.

- 62 The Entry of Christ into Jerusalem (B. 2), *excessively rare* 1 4 4

J. A. DE ZWOLL OR ZWOTT.

(*Le Maitre à la Navette*).

- 63 The Adoration of the Kings (B. 1), *excessively rare, repaired at the top* 1 2 8

EARLY ENGRAVINGS ON WOOD.

HANS SEBALD BEHAM.

- 64 The Pillaging Train (B. 170), in four sheets

4

Lancet

LUCAS CRANACH.

- 65 St. Mary of Egypt transported to Heaven by Angels
-
- (B. 72)

1

Ellis

- 66 The Tournament (B. 125)

1

Riggall

ALBRECHT DÜRER.

- 67 The Life of the Blessed Virgin Mary (B. 76-95), set of 20
-
- engravings in the FIRST STATE, brilliant impressions with
-
- ample margin. In portfolio, with Mr. W. B. Scott's book-
-
- plate

20

Stevens

- 68 Portrait of Emperor Maximilian (B. 153), framed and
-
- glazed

1

Turner

- 69 The Virgin seated upon a grass bank with the Infant
-
- Saviour in her arms (B. App. 13), St. Katherine seated
-
- (B. App. 25), fine

2

Bunthorn

HANS BALDUNG GRÜN.

- 70 The Horse, the Sleeping Groom, and the Sorceress (Pass.
-
- 76), fine and rare

1

Stevens

ISRAEL VAN MECKENEN.

- 71 Three woodcut Capital Letters, cut from a German book of
-
- the XVth century, designed by Meckenen

3

Way

ERHARDT SCHOEN.

- 72 The Rosery (Pass. 35), coloured by a contemporary hand, very
-
- rare

1

Leprieux

* * This is entered by Bartsch as Durer's.

CHIAROSCURO WOODCUTS.

ANDREA ANDREANI.

- 73 The Supplication of the Lepers, after Parmigiano (B. XII,
-
- II, 15), second state

1

Bunthorn

- 74 The Virgin and Child, after Cassolani (B. XII, III, 13 and
-
- 22)

2

75 The Rape of a Sabine (*Bartsch* XII, VI, 2), framed and glazed 1

76 Circe giving drink to the Mariners (*B.* XII, VII, 6) second state 1

77 Circe giving drink to the Mariners (*B.* XII, VII, 6); Jason carrying off the fleece (*B.* XII, VII, 19) 2

ANONYMOUS.

78 Circe drinking before the mariners (*B.* XII, VII, 7); The Virgin bringing the Magdalen to Christ, after Raphael (*B.* XII, II, 12); A Sacrifice, after Parmigiano (*B.* XII, X, 21) 3

ABRAHAM BLOEMART.

79 Repose in Egypt 1

NICOLO BOLDRINI.

80 Venus and Cupid (*B.* XII, VII, 29) 1

HANS BURGKMAIR.

81 Death and the Lovers (*B.* 40), fine 1

* * * One of the earliest Chiaroscuros, from the Mariette Collection.

UGO DA CARPI.

82 The Cupids, after Raphael (*B.* XII, VII, 3) 1

83 Diogenes, after Parmigiano (*B.* XII, VI, 10) 1

84 David slaying Goliath, after Raphael (*B.* XII, I, 8); Death of Ananias, after Raphael (*B.* XII, II, 27); The Harvest, after Giulio Romano (*B.* XII, X, 24) 3

BARTHOLOMEO CORIOLANUS.

85 Virgin and Child, after Guido (*B.* XII, III, 5); A Sibyl after Guido (*B.* XII, V, 5) 2

HENRY GOLTZIUS.

86 An Allegory of Night, and another 2

ANTONIO DA TRENTA.

87 The Martyrdom of St. Peter and St. Paul, after Parmigiano (*B.* XII, IV, 28), first state, framed and glazed 1

ANTONIO DI TRENTO.

- 15 88 The Tibertine Sibyl and Augustus, after Parmigiano
(B. XII, v, 7); A man seated with his back turned,
after Parmigiano (B. XII, x, 13) 2

Luser

J. N. DE VICENTINO.

- 5 89 Clelia and her Companions escaping from Porcenna, after
Maturino (B. XII, vi, 5), *second state* 1
9 90 Hercules strangling the Nemean lion, after Raphael (B. 12,
vii, 17) 1

Murray

b

MODERN ETCHINGS AND ENGRAVINGS.

L. ALMA-TADEMA.

- 1 4 91 Illustrations for W. B. Scott's Poems, *impressions upon*
Japanese paper 3
16 92 The Vision of Marguerite, Faust, *impression upon Japanese*
paper 1
* * (Tadema's first etching, 24 May, 1874.—*Note.*)
2 4 93 A Flemish Lady playing upon the Guitar to two children
in a garden, *impression upon Japanese paper, signed by the*
Artist 1

Stevens. B.

J. Jackson

Stevens. B.

A. EVERSLED.

- 2 94 At Kew Bridge, *second state, impression upon Japanese paper,*
signed 1
5 95 At Kew Bridge, a different view, *impression upon Japanese*
paper, signed 1
1 96 At Kew Bridge, a different view, *first state, impression upon*
Japanese paper, signed 1
9 97 At Richmond, from under the Bridge, *impression upon*
Japanese paper, signed 1
3 98 A Kitten asleep, *impression upon Japanese paper, signed* 1
2 99 At Childs' Hill, after rain; Farm at Childs' Hill; At
Hampstead, Coombe Edge, *proofs upon Japanese paper, all*
signed 3

Ellis

Crosse

Ellis

b

Crosse

Quarite

- 100 Shelley's Grave, Rome, after a drawing by W. B. Scott,
first and third states; A Still Life Subject, *signed by the*
artist 3
- 101 Hampstead Heath, 1874, *on Japanese paper*; Jack Straw's
Castle, Hampstead Heath, *first state, upon Japanese*
paper, signed by the artist 2
- 102 At Kingston on Thames; At Kew Bridge, and Near Rich-
mond Bridge, *impression upon Japanese paper, signed by*
the artist 3
- 103 Shelley's Tomb, Rome, *signed*; Christmas Card, by W.
Davies; Ariel and Caliban, by W. B. Scott 3

G. FLAMENG.

- 104 The Night Watch, after Rembrandt, *signed by the etcher*
"avant dernier état," framed in black and gold 1

J. P. HESELTINE.

- 105 Yarmouth, March 1876, *signed proof upon Japanese paper* 1

W. HOLMAN HUNT.

- 106 Etching for the "Germ," 1849-50, *india proof* 1
- 107 Mrs. Holman Hunt and Baby, *proof upon Japanese paper* 1

J. C. HOOK.

- 108 The Fisherman's Family 1

J. W. INCHBALD AND W. DAVIES.

- 109 Tintagel Castle, Cornwall; Two Views by J. W. Inch-
bald; Villa Borghese, Rome; and Christmas Card, by
William Davies 4

A. LE GROS.

- 110 Portrait of E. J. Poynter 1

C. G. LEWES.

- 111 Susanna Rose, after Sandys; Mrs. Spalding, by Lowen-
stam; two portraits of Mr. Locker Lampson, by Du
Maurier and Millais 4

T. LUPTON.

- 112 Chelsea Reach, *framed and glazed*; A View at Chelsea,
1784, *framed and glazed* 2

R. W. MACBETH.

- 113 Lady Bountiful, after his own picture, *signed by the artist* 1

Cross

MRS. MERRITT.

- 114 Portrait of Mr. Merritt, *proof on Japanese paper* 1

Morse

SIR J. E. MILLAIS.

- 115 Etching for the "Germ," 5th Number, NEVER PUBLISHED, intended to illustrate a Story by D. G. Rossetti, called "The Intercession of St. Agnes," UNIQUE IMPRESSION, *mounted and framed in gilt* 1

Murray

ARTHUR QUERELL.

- 116 The Last Muster, after Herkomer, *proof signed by the artist and engraver, framed in black and gold* 1

Cross

P. A. RAJON.

- 117 The Bathers, after Alma-Tadema, *impression upon india paper* 1

Barber

- 118 Susanna Rose, after Sandys, *proof* 1

Lanser

J. H. RENNEFELD.

- 119 The Education of the Children of Clovis, after Alma Tadema, *india proof* 1

Morse

T. RICHOMME.

- 120 La Vierge au Livre, after Raphael 1

Ingras

C. W. SHERBORN.

- 121 Portrait of Joseph Payne 1

J. Jackson

- 122 Venus and Cupid, *proof on Japanese paper* 1

Riggall

- 123 Apollo, *proof on Japanese paper* 1

L

- 124 Medallion Portrait of Pope Pius IX; and two small Prints in the style of Nielli, *all on Japanese paper* 3

Weldrick

- 125 Shrine of Edward the Confessor and other Royal Tombs, Westminster Abbey, *proof on Japanese paper, signed* 1

Riggall

- 126 Portrait of William Shakespeare, *proof on Japanese paper, signed* 1

Ellis

- 127 The Artist's Book-plate (Ex libris), *proof on Japanese paper* 1

Riggall

- 128 A Cat's head, *proof, signed by the artist* 1

Ellis

J. A. Mc NEILL WHISTLER.

- 129 Riverside View, near Rotherhithe, *early state* 1 2 6
 *** Whistler's best etching.
 130 Amsterdam, Tolhuiz, 1863 1 1 3

W. WISE.

- 131 Head of a Girl, after F. W. Burton 1 2

DRAWINGS.

L. ALMA-TADEMA.

- 132 Original Pencil Sketch for the Ticket to the "Artists' Benevolent Institution" Anniversary Dinner, 1874 2
 ($8\frac{3}{8}$ by $5\frac{3}{4}$) 1
 133 The Vision of Marguerite (Faust), *pencil drawing, signed by the artist* (7 by $4\frac{1}{4}$) 1 2

WILLIAM BLAKE.

- 134 A Monster, *pencil drawing* ($9\frac{1}{2}$ by 7) 1 9
 135 The Dead Bad-Doers, *pencil drawing, signed W. B.* ($6\frac{1}{4}$ by $12\frac{1}{2}$) 1 13
 136 A Young Man kneeling between two crouching figures, *pencil drawing, signed W. B.* (7 by 13) 1 10
 137 The Journey of Life, *pencil drawing* ($5\frac{1}{2}$ by $6\frac{5}{8}$) 1 19
 138 A Devil with young horns, *pencil drawing* ($7\frac{3}{8}$ by $6\frac{7}{8}$) 1 1
 *** (Gilchrist, 151.)

JOHN BURNET.

- 139 Death of Virginia, *water-colour drawing* (4 by $2\frac{7}{8}$) 1 12

JAMES CAMPBELL OF LIVERPOOL.

- 140 The Violinist, *sketch in pen and ink* (4 by $3\frac{3}{4}$) 1 7

LUCA CANGIAGIO.

- 141 An Angel watching a man with a book in his hands, *pen and ink drawing, signed by the artist* ($15\frac{1}{2}$ by $10\frac{1}{2}$) 1 2

ASTMUS JACOB CARSTENS.

- 1 142 Hector going out against the Greeks, *pen and ink drawing* ($12\frac{1}{2}$ by 17) 1 *Ingram*

RICHARD DADD.

- 2 143 A Head, *pencil drawing* ($5\frac{3}{8}$ by $4\frac{3}{8}$); and another 2 *Morse*
 9 144 Head of a youth, *drawing in pencil*; and three others by the same artist 4 *Ross*

HYPOLYTE FLANDRIN.

- 2 145 Full length figure of a man, *pencil drawing, signed* ($11\frac{1}{4}$ by $8\frac{1}{8}$) 1 *J. Jackson*

DANIEL MACLISE, R.A.

- 18 146 Allegorical subject, *pencil drawing* (8 by $5\frac{1}{2}$) 1 *Morse*

E. H. MARTINEAU.

- 2 147 The Song of Songs which is Solomon's, *sepia drawing* ($8\frac{1}{8}$ by $6\frac{1}{4}$) 1 *J. Bohn*

KENNY MEADOWS.

- 5 148 Illustrations to Shakespeare, 3 *pencil drawings, mounted together* 3 *Ellis*

SIR J. E. MILLAIS.

- 2 2 149 A juvenile sketch in sepia, representing a scene outside the walls of a castle after an attack by an enemy ($5\frac{7}{8}$ by $8\frac{1}{4}$) 1 *Morse*

ALBERT MOORE.

- 7 150 Homer, *sepia drawing* ($5\frac{7}{8}$ by $5\frac{7}{8}$) 1 *B*
 13 151 The River of Death, *pen drawing* ($9\frac{1}{4}$ by $6\frac{3}{8}$) 1 *Riggall*

PATRICK NASMYTH.

- 1 6 152 Clackmannan Tower, and Roseneath, 2 *indian ink drawings* (each 4 by 6) 2 *Ellis*

DAVID SCOTT.

- 4 { 153 Drawing and Studies, *in chalk* 5
 { 154 Timon cursing Athens—Stretching the Corpse, 2 *water-colour drawings* 2 *J. Bohn*

ABRAHAM SOLOMON.

155	An old man with a fan, <i>drawing in chalk</i> ($8\frac{3}{4}$ by $5\frac{5}{8}$)	1	2
156	Study of a Girl seated, full length, <i>in chalk</i> ($10\frac{3}{4}$ by $6\frac{3}{4}$)	1	
157	The Minuet, <i>a study in chalk</i> (14 by $9\frac{1}{4}$)	1	6
158	Study of a Girl reading, <i>chalk drawing</i> (12 by $9\frac{3}{4}$)	1	2
159	Portrait, <i>in chalk</i> ($9\frac{1}{4}$ by $7\frac{3}{8}$)	1	2
160	Study of a Girl, half length, <i>highly finished chalk drawing</i> ($9\frac{1}{4}$ by $7\frac{1}{2}$)	1	5

SIMEON SOLOMON.

161	Angel and Ezekiel, <i>a sketch</i> ($8\frac{3}{8}$ by $3\frac{7}{8}$)	1	5
162	Sepia Drawing, subject unknown ($8\frac{1}{8}$ by 5)	1	3
163	The Mother of Moses about to leave him, <i>pencil drawing washed with sepia</i> ($6\frac{7}{8}$ by $4\frac{5}{8}$)	1	4
164	A Head, <i>drawing in pencil</i> ($9\frac{1}{4}$ by $7\frac{1}{4}$)	1	9
165	Day expiring in the Arms of Night, <i>drawing in chalk</i> ($13\frac{1}{2}$ by $9\frac{3}{4}$)	1	9

PETER MOLYN CALLED TEMPESTA.

166	Studies, <i>in pen and ink, signed De Molina</i> ($9\frac{1}{2}$ by 7)	1	3
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TINTORETTO.

167	Mars and Venus, <i>sepia drawing</i> ($7\frac{1}{4}$ by $10\frac{1}{2}$)	1	5
* * From the Cosway Collection.			

UNKNOWN.

168	Ruth and Naomi, <i>pen and ink sketch</i> ($4\frac{3}{4}$ by $3\frac{3}{4}$)	1	2
169	Prayer, <i>drawing in chalks</i> (12 by $8\frac{1}{2}$)	1	
170	The Jewess. A study of two men digging; and another, <i>water-colour drawings</i>	3	2
171	Study of a man, <i>in red chalk</i> (15 by $8\frac{1}{2}$)	1	1
172	Sappho, <i>sketch in sepia</i> ($5\frac{3}{4}$ by $6\frac{3}{4}$)	1	

H. W. WILLIAMS.

173	Brechin, Perthshire and Monzie, Perthshire, 2 <i>sepia drawings</i> (each 4 by 6) <i>mounted together</i>	2	10
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FRAMED DRAWINGS.

F. ALBANI.

- 8 174 Diana and her nymphs bathing, *drawing in chalks* ($7\frac{1}{4}$ by $5\frac{1}{4}$), *framed in black and gold* 1

* * * The picture of which this is the sketch is in the Dresden Gallery.

FEDERIGO BAROCCIO.

- 1 2 175 A Woman's Head, *water-colour drawing* ($13\frac{1}{2}$ by $9\frac{1}{4}$), *framed in gilt* 1

WILLIAM BLAKE.

- 3 15 176 The Spirit's Farewell to the Body, *water-colour drawing* ($1\frac{3}{4}$ by 4), *framed* 1

- 5 15 177 God measuring the Universe ($9\frac{1}{2}$ by $6\frac{1}{2}$), *mounted and framed in gold* 1

- 5 15 178 A Space of Sea with a Rainbow, *sketch in indian ink, signed*—A Human-limbed Elephant, dandling a similar Infant Elephant on its foot, *pencil sketch on the back of the preceding, also signed, framed in gold* 1

* * * (Gilchrist, Vol. II. p. 270, No. 155-56.)

- 8 179 The blind Tiriell departing from Har and Hera, *sketch in indian ink* ($7\frac{1}{2}$ by $10\frac{3}{4}$), *framed* 1

* * * See Gilchrist, Vol. II, p. 273.

- 16 5 180 "Nunc Dimittis," *water-colour drawing, signed W. B. inv.* ($13\frac{1}{2}$ by $12\frac{1}{2}$), *mounted in gold and framed* 1

* * * (Gilchrist, Vol. II, p. 238. No. 160.)

- 22 10 181 Mary Magdalen washing the feet of Jesus, *water-colour drawing* ($13\frac{1}{2}$ by 13), *mounted and framed in gold* 1

* * * (Gilchrist, Vol. II, p. 239. No. 170.)

MADAME BODICHON.

- 5 182 Evening Scene, *water-colour drawing* ($10\frac{1}{2}$ by 29), *framed in gold* 1

- 10 183 Fishing Boats off Hastings, *water-colour drawing, highly finished* (10 by 30), *mounted and framed in gold* 1

ALICE BOYD.

- 184 Old Houses in Duke Street, Chelsea, 1871, *water-colour drawing* (9 by $12\frac{1}{2}$), *framed in black and gold* 1
- 185 Lindsay Wharf, Chelsea, *sketch in water-colours* ($7\frac{3}{4}$ by $11\frac{1}{4}$), *framed in gilt* 1
- 186 Chelsea. Remains of Lindsey House Stairs from the River, *water-colour drawing* ($12\frac{1}{2}$ by 9), *framed in gilt* 1
- 187 Moonlight on the Thames at Chelsea Bridge, *water-colour drawing* (17 by 12), *mounted and framed in gold* 1
- 188 Old Houses in Duke Street, Chelsea, *sketch in water-colours* ($8\frac{3}{4}$ by $5\frac{3}{8}$), *framed in gilt* 1
- 189 Old Chelsea Bridge, *water-colour drawing* ($10\frac{1}{8}$ by 14), *framed in gilt* 1
- 190 The Lawrence Monument in Chelsea Old Church, *water-colour drawing* ($11\frac{1}{2}$ by 9), *framed in gilt* 1
- 191 Chelsea Old Church from the More Chapel, *water-colour drawing* ($10\frac{1}{4}$ by 14), *framed* 1
- 192 Roslin Chapel, *water-colour drawing* (8 by 12), *mounted and framed in gold* 1
- 193 Venice. Isle of San Giorgio, *water-colour drawing* ($8\frac{3}{4}$ by 14), *mounted and framed in gold* 1

ANNIBALE CARACCI.

- 194 The Adoration of the Shepherds, ORIGINAL DRAWING, *in pen and ink* ($4\frac{1}{4}$ by $5\frac{1}{4}$), and engraving by Caracci from the drawing (B. 2), *framed together in black and gold* 2

* * * From the Edward Pear and Cosway Collections.

PETER COECK VAN AELST.

- 195 A man standing in a landscape, reading, *pen and ink drawing*, signed by the artist ($4\frac{1}{2}$ by $3\frac{1}{8}$), *framed in gilt* 1

ALBERT DURER.

- 196 Early German Drawing with the signature of Albert Durer, and dated 1515, *in pen and ink* (21 by 13), *framed and glazed* 1

THOMAS GIRTIN.

- 197 Chelsea Reach, *water-colour drawing* (12 by 20), framed in black and gold 1

Murray

JOHN HOPPNER.

- 198 Portrait of Mrs. Robinson (Perdita), *sketch in chalks* ($3\frac{7}{8}$ by $3\frac{1}{4}$), mounted and framed in gilt 1

Horse

ALFRED HUNT.

- 199 The Passing Shower, and a View of Durham, a pair of *water-colour drawings* (7 by $9\frac{3}{4}$), mounted and framed in gold 2

Quarite

WILLIAM HUNT.

- 200 Study of an Old Man, *water-colour drawing* ($12\frac{3}{4}$ by $9\frac{1}{2}$), mounted and framed in gold 1

Jackson

ANGELICA KAUFFMAN.

- 201 Study of a Woman seated, *drawing in chalks* (8 by $10\frac{1}{2}$), framed in gilt 1

Horse

LOUTHERBOURG.

- 202 View of a Waterfall, *pencil drawing* ($8\frac{1}{4}$ by $10\frac{1}{4}$), framed in gilt—Mount Vesuvius from Naples, *pen and ink sketch* (9 by 13), framed 2

Murray

LUCAS VAN LEYDEN.

- 203 The Death of Lucretia, ORIGINAL DRAWING, in pen and ink on vellum ($8\frac{1}{2}$ by $5\frac{3}{4}$), framed in black and gold 1

L

DANIEL MACLISE, R.A.

- 204 After the Battle, *sketch in chalks* (6 by $14\frac{1}{2}$), mounted and framed in gilt 1

Horse Sk

- 205 King Cophetua and the Beggar Maid, *chalk drawing* ($6\frac{1}{2}$ by $10\frac{1}{2}$), mounted and framed in gilt 1

Ellis

- 206 Illustrations to T. Moore's Poems, and to Tennyson's "Princess," 4 *pencil drawings framed together* 4

Quarite

J. H. MORTIMER.

- 207 Mirtillo's Death prevented, illustrating Guarini, "Il Pastor Fido," Act V, scene V, *highly finished pen and ink drawing* (10 by 14½), *gilt frame* 1

F. PARMIGIANO.

- 208 Figure Studies, 2 *sepia drawings*, framed together in black and gold 2
- 209 Mythological Subject, *sepia drawing* (circular, diameter 9½), framed—Classical Sketch by Primaticcio à Fontana, in *sepia* (7½ by 10), framed in black and gold 2

D. G. ROSSETTI.

- 210 The artist sitting to Miss Sidall, 1853, *pen and ink sketch*, washed (4¼ by 7), framed and glazed 1
- 211 Illustration to Robert Browning's Poem of "The Laboratory,"

"In this devil's smithy

Which is the poison to poison her? Prithee."

water-colour drawing (7¾ by 9½), mounted and framed in gold 1

- 212 Portrait of Mrs. Leathart, *highly finished pencil drawing*, signed by the artist (12¾ by 10¾), mounted in gold, within an oak frame 1

THOMAS ROWLANDSON.

- 213 The Indolent Couple, or Nap after Dinner, ORIGINAL SKETCH, in *water colours* (5¾ by 8¾), framed in gilt 1

PAUL SANDBY.

- 214 Chelsea Reach from the end of Old Battersea Bridge, *water-colour drawing* (10 by 9), framed in black 1

DAVID SCOTT.

- 215 "The sons of God and the daughters of Man," 4 *water-colour drawings*, framed and glazed 4
- 216 Two Views in Venice, and Sunset in Rome, *three water-colour sketches*, framed together 3

- 5 217 Jonah, after the painting by Michael Angelo in the Sistine Chapel, *water-colour drawing* (18 by 15), *framed and glazed* 1 *horse*
- 1 8 218 Charon's Ferry, *water-colour drawing* ($11\frac{1}{2}$ by 16), *framed and glazed* — Self Accusation, *water-colour drawing* ($9\frac{3}{4}$ by $11\frac{3}{4}$), *mounted and framed in gold* 2 *do*
- 1 219 Macbeth and Lady Macbeth, *water-colour drawing* (27 by 21), *framed in gilt* 1 *Quarite*
- 3 220 Galileo in Prison, *drawing in indian ink* ($14\frac{1}{2}$ by $11\frac{1}{2}$), *mounted and framed in gold* 1 *Stephe*
- 1 221 Robin Goodfellow, from Milton's "Allegro":
 "Then lies him down the lubber fiend
 And stretch'd out all the chimney's length
 Basks in the fire his hairy strength"
water-colour drawing ($15\frac{1}{2}$ by 23), *framed in gilt* 1 *Quarite*
- 1 1 222 The Seven Strings of the Lyre, *water-colour drawing* (22 by 18), *in a gilt frame* 1 *do*

MISS M. F. SMITH.

- 10 223 Chelsea Reach, 1800, *sepia sketch* ($4\frac{1}{2}$ by $7\frac{1}{8}$), *framed in gilt*, 1 *horse*

SIMEON SOLOMON.

- 12 224 A Group of Figures, Scriptural Subject, *pencil drawing* ($7\frac{1}{4}$ by $5\frac{1}{2}$), *mounted in gold and framed* 1 *Hendri*

BARTHOLOMEW SPRANGER.

- 9 225 A Woman reading, *pen and ink sketch* ($7\frac{1}{4}$ by $6\frac{1}{8}$), *framed in gilt* 1 *horse*

SIR JAMES THORNHILL.

- 2 226 Design for ceiling, *sepia drawing* ($11\frac{1}{2}$ by $11\frac{1}{2}$), *mounted and framed in gilt* 1 *Stephe*

TIBALDI.

- 2 227 Mythological Subject, *chalk drawing*; Neptune, *monochrome drawing, artist unknown*; and a Pencil Drawing, *all framed in gilt* 3 *horse*

TITIAN.

- 228 A Landscape, *pen and ink drawing* ($7\frac{1}{4}$ by $9\frac{1}{4}$), *framed in black and gold* 1

LADY TREVELYAN.

- 229 Three Landscapes, *water-colour drawings, framed together* 3
 230 Scene on the Wansbeck, *water-colour drawing* (6 by 9),
mounted and framed in gold 8

UNKNOWN.

- 231 Cupid playing with a Snail, *pencil drawing* ($5\frac{3}{4}$ by $4\frac{1}{8}$),
framed in gilt 1
 232 A Naval Battle during the Punic Wars, *Italian drawing in sepia* (circular, diameter $14\frac{1}{2}$), *framed in gilt* 1

H. W. WILLIAMS.

- 233 Crichton Castle, near Edinburgh, *drawing in black and white* ($4\frac{1}{4}$ by $5\frac{5}{8}$), *framed in gilt* 1

PETER DE WITTE.

- 234 Indulgence, *a sepia drawing* ($7\frac{5}{8}$ by $6\frac{3}{4}$), *framed in gilt* 1

PAINTINGS.

WILLIAM BLAKE.

- 235 The Spirit of a Flea, *tempera painting signed "W. Blake, Fresco"* ($8\frac{1}{4}$ by $6\frac{1}{4}$), *framed in gold* 1

* * See Gilchrist, vol. II, p. 222, no. 109. On the back is pasted an account of the picture, written by John Varley, its original owner.

- 236 Job and his three Daughters, *tempera painting* (10 by 14),
framed in gilt 1

* * This is the design for the engraved series.

- 237 The Nativity, *oil painting on copper* ($10\frac{1}{2}$ by $14\frac{1}{2}$), *framed in gilt* 1

* * Gilchrist, vol. II, p. 238, no. 159.

- 238 St. Matthew, *tempera painting* (15 by 10), *mounted in gold and framed* 1

* * Gilchrist, vol. II, p. 210, no. 31.

A. BOYD.

- | | | | |
|----|---|---|---------|
| 10 | 239 Boats on the River at Chelsea, Winter, <i>oil painting</i>
(7 by 10), <i>framed in gilt</i> | 1 | Jackson |
| 10 | 240 View from Penkill, Ayrshire, <i>painting in oils</i> (11½ by 18½),
<i>mounted and framed in gold</i> | 1 | Hughes |
| 18 | 241 The Wild Huntsman, <i>oil painting</i> (20 by 16), <i>framed in</i>
<i>gold</i> | 1 | Jackson |

SIR A. W. CALLCOTT.

- | | | | |
|---|---|---|--|
| 2 | 242 The Witches, from "Macbeth," <i>set of three oil paintings</i>
(20 by 16), <i>framed in gold</i> | 3 | |
|---|---|---|--|

WALTER DEVERELL.

- | | | | | |
|----|----|--|---|---------|
| 21 | 10 | 243 Scene from "Twelfth Night," Act II, Scene IV—
"Duke.—O fellow, come, the song we had last night—
Mark it, Cesario : it is old, and plain :
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones,
Do use to chaunt it."
<i>oil painting</i> (40 by 52), <i>framed in gilt</i> | 1 | Quarrel |
|----|----|--|---|---------|

* * * The artist has represented himself as the Duke and his friend D. G. Rossetti sat as the Jester. W. Deverell was a member of the Pre-raphaelite Brotherhood, but died early in 1854.

INCHBOLD.

- | | | | |
|---|---|---|--------|
| 5 | 244 Venice, <i>painting in oils</i> (9½ by 14), <i>mounted and framed in</i>
<i>gold</i> | 1 | J. Jac |
|---|---|---|--------|

MICHEL.

- | | | | |
|----|--|---|--|
| 15 | 245 Landscape, <i>painting in oils</i> (20 by 28), <i>framed in gold</i> | 1 | |
|----|--|---|--|

THOMAS SIBSON.

- | | | | |
|---|---|---|-------|
| 9 | 246 First Visit to Grandparents, <i>sketch</i> (7½ by 10½), <i>framed in</i>
<i>gold</i> | 1 | Ellis |
|---|---|---|-------|

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